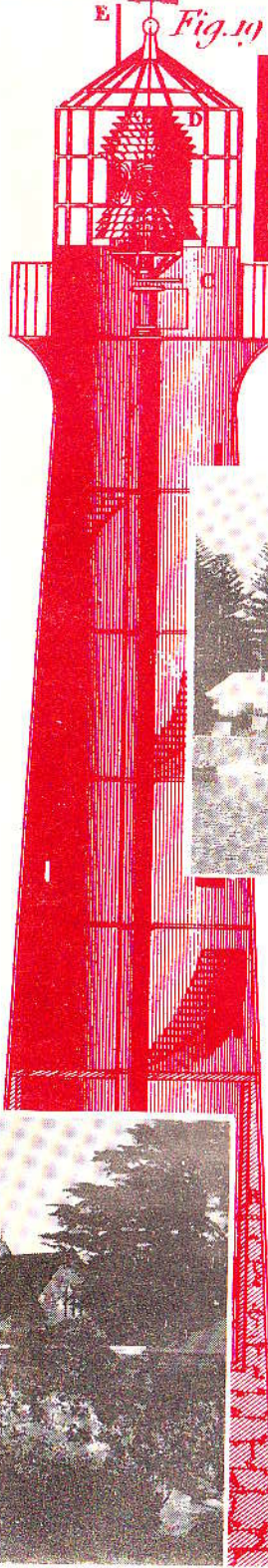


Fig. 19

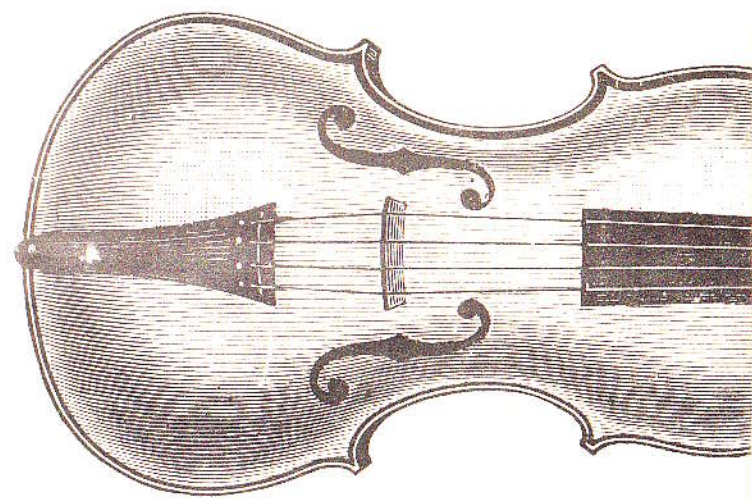
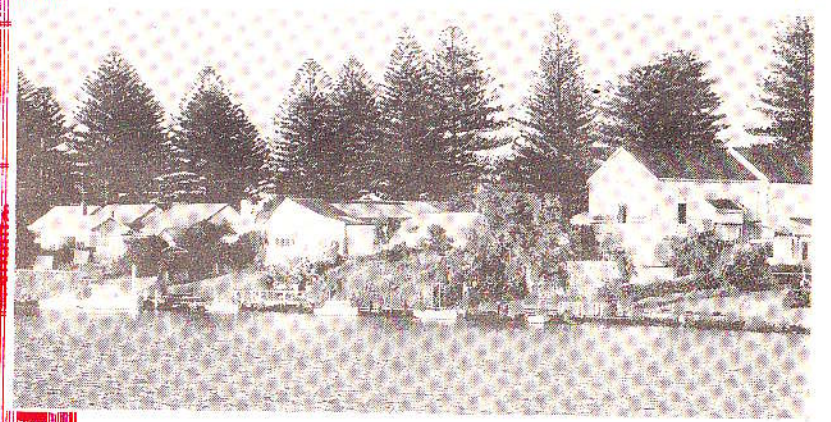


PORT FAIRY

SPRING MUSIC FESTIVAL

Len Vorster, Artistic Director
Friday 7 - Sunday 9 October 1994
Port Fairy, Victoria

PROGRAM



Chairman's message...

Welcome to the fifth Port Fairy Spring Music Festival!

This year we have a wonderful program full of interest and variety. It is our aim to build on our reputation for innovative programming and high quality performances and we are sure you will enjoy the many different concerts throughout the weekend.

It is a privilege that our Patron, Lauris Elms AM, OBE, has chosen Port Fairy for her last public performances after a long and outstanding career as a distinguished operatic and concert singer, both in Australia and overseas and we extend to her our very best wishes and thanks for the role her wonderful concerts have played in the establishment of our Festival.

We are very grateful to our supporters for making the Festival possible, for the support and encouragement of Arts Victoria and the Borough of Port Fairy and to all those who have helped in many different ways.

There is something for everyone in this program and we hope you have a great weekend in Port Fairy!



Eda Ritchie
Chairman

Portland and District Community Health Centre:

In this fifth year that the Portland and District Community Health Centre has been funded by the Victorian Health Promotion Foundation to promote a healthy message at the Port Fairy Spring Music Festival, we would like to take this opportunity to look back over the progression of health events that have resulted in the Port Fairy Spring Music Festival as we know it today.

1990 The inaugural Port Fairy Spring Music Festival saw the coming of the health message: Good Music, Good Nutrition for a Better Life.

1991 Continuing our message, a Healthy Musical Barbecue was provided to the public of Port Fairy. This resulted in an acknowledgement of Outstanding Achievement in Health Promotion from the Victorian Health Promotion Foundation for the Portland and District Community Health Centre and the Port Fairy Spring Music Festival Committee.

1992 With the aim of encouraging change, the Portland and District Community Health Centre and the Port Fairy Spring Music Festival Committee collaborated in the development of the Healthy Choices Award, for food outlets in Port Fairy. These included five categories: Healthy Food Choices; Good Food Hygiene; Smokefree Areas; Responsible Serving Practices and Customer Service.

1993 In addition to the Healthy Choices Awards, a School Nutrition Program was instituted, that culminated in a Healthy Sandwich-making Competition. These efforts resulted in the Health Centre and Festival being presented with an Award for Community Sponsorship in the Arts.

In **1994**, the Healthy Choices Awards will continue, and this year we will support the Spring Music Festival Committee in their efforts to provide healthy food choices to their artists and guests during the weekend.

With the busy program of events, we are sure there will be something for every taste, including the two operas: Little Timmy Quiff and A Dinner Engagement, which are proudly sponsored by the Portland and District Community Health Centre. We look forward to sharing the weekend of music with you.

PORT FAIRY SPRING MUSIC FESTIVAL 1994 PROGRAM

FRIDAY 7 OCTOBER

From 6.00pm, Festival Club

Opening Reception

Join Chairman, Eda Ritchie, for the Official Festival Launch. It's a champagne reception, free and open to all Festival artists, composers and ticket-holders, giving everyone an opportunity to meet the musicians, settle into the Festival mood and prepare for the weekend's musical adventures.

Sea Scouts Hall, Bank Street

Sponsored by **YAMAHA**

8.00-9.00pm, Lecture Hall

Prism Wind Quintet

Claire Nicholson, flute
Meredith Woinarski, oboe
Douglas Leitchford, clarinet
Elise Millman*, bassoon
Cate Waugh, horn

**Courtesy of State Orchestra Victoria*

Michael EASTON (born 1954)

Paganini through the Eyes of Dufy

Raoul Dufy [1877-1953] was one of the original 'Fauves' along with Derain and Matisse.

He is noted for his brilliant use of colour and his lively subject matter such as race meetings and regattas.

His work has a warmth of spirit and a strong sense of the positive. He was also responsible for the brilliant stage design of Milhaud's *Le Boeuf sur le Toit*.

This work takes the lively theme from Paganini's 24th Caprice for violin and uses it as the basis for free variations in much the same way that Dufy used swiftly moving objects as a basis for his vigorous paintings.

The theme has proved an inspiration to many composers from Liszt to Lloyd Webber with many in-between.

The work was written for and dedicated to the **Prism** wind quintet who gave the premiere of the same composer's music for the launch of a sculpture with sound at the Newport Power Station in November 1993.

Samuel BARBER (1910-1981)

Summer Music for Wind Quintet, Op. 3

Summer Music dates from 1956 and in its expressive manner and form represents a kind of American Classicism which incorporates the New World's appropriation and transformation of European musical culture. Elements, not only of lyrical and dramatic expression but also of Classical form, combine with animated motorial rhythms underlined by reminiscences of jazz. Horn and bassoon announce a motif which underpins the whole of the piece and from which various other thematic shapes develop.

Jean FRANCAIX (born 1912)

Wind Quintet No.1

*Andante tranquillo - Allegro assai
Presto - Trio. Un poco piu lento
Tema con variazioni
Tempo di marcia francese*

The Quintet for Winds, composed in 1948, exemplifies the perennial youthfulness that is the dominant characteristic of virtually all of Francaix's music. The tongue-in-cheek sobriety of the first movement's *Andante tranquillo* introduction gives way in short order to an *Allegro assai* in which the humour is broad and unrestrained, with approximations of a rousing cheer here and there from the horn. An effervescent *scherzo* marked *Presto* is succeeded by a lyrical set of variations (*Andante*), and the finale, marked *Tempo di marcia francese*, is an eminently fitting conclusion for this high spirited, divertimento-like work.

Luciano BERIO (born 1925)

Opus Number Zoo

Text by Rhoda Levine
No. 1 *Barn Dance*
No. 2 *The Fawn*
No. 3 *The Grey Mouse*
No. 4 *Tom Cats*

Opus Number Zoo by the Italian composer Luciano Berio was written in 1951 and revised in 1970. The instrumentalists have a double role to play: each of them is given parts of a text which they have to recite. The texts are four fables about a fox and a cockerel, a horse, a mouse and two tomcats.

9.30 - 10.30 pm, Cinema

Café Odeon

Sponsored by Nescafé Gold Blend

Kirsten Boerema, mezzo-soprano
Xavier Luck, flute
Michelle Morrow, violin
Peter Constant, guitar
Len Vorster, piano
Bernadette Conlon, accordianist
 Celebrating music-making at the famous Café Odeon in Rio de Janeiro - Brazilian music by composers VILLA-LOBOS, NAZARETH and others - presented and devised by **Renato Brandão**.

SATURDAY 8 OCTOBER

10.00-11.00am, Lecture Hall

Liszt with

Paul Rickard-Ford

Sponsored by YAMAHA

Les années de pèlerinage:

Première année: La Suisse

La Chapelle de Guillaume Tell
Au lac de Wallenstadt
Pastorale
Au bord d'une source
Orage
Vallée d'Obermann
Eglogue
Le mal du pays
Les cloches de Genève

During his lifetime Liszt was not recognized as the important composer he has since proven to be. His earliest works were vivid keyboard extravaganzas that utilised to the full, the ever developing pianoforte and he swiftly established himself as a piano virtuoso without equal.

The years 1835-1839 were tremen-

dously fecund for Liszt and he produced the *Transcendental Studies*, *Paganini Studies* and the first book of the *Years of Pilgrimage*. In contrast to the brilliant and dazzling *Studies*, the first book of *Years of Pilgrimage* contains lyrical evocations of nature. It was originally published as *Album d'un voyage*.

- Chapelle de Guillaume Tell*
A bold opening, with Phrygian modal harmony, leads to a grandiose theme. Its middle section makes use of 'echo' effects.
- Au Lac de Wallenstadt*
A murmuring of water miniature. The key of A flat is usually associated with calm in Liszt's music.
- Pastorale*
A sprightly miniature.
- Au Bord d'une source*
Another water-picture, also in A flat. Its sparkling effect partly derives from a romantic re-creation of Scarlattian textures, for example in the use of crossed hands.
- Orage*
Remarkable in its musical onomatopoeia.
- Vallée d'Obermann*
A beautiful, rather Weberian opening paragraph, is developed extensively. It then gives way to a dramatic recitative, and a final section in the tonic major closes the work. Unity is achieved by the varied but consistent use of a descending scalic figure.
- Eglogue*
A pastoral, in A flat.
- Le Mal du pays*
A Grieg-like evocation of nostalgia.
- Les Cloches de Genève*
A broad, programmatic canvas.

11.30 - 12.30pm, St John's Church

Poem in October

Brett Kelly, conductor
Gerald English, tenor
Mardi McSullea, flute
Geoff Dodd, cor anglais
Doug Leutchford, clarinet
Oliver Dennis String Quartet
Jacqueline Ogeil, harpsichord

John CORIGLIANO (born 1938)

Poem in October for tenor, flute, oboe, clarinet, string quartet and harpsichord

*"It was my thirtieth year to heaven
 Woke to my bearing from harbour and
 neighbor wood
 And the Mussel pooled and the heron
 Priested shore,
 The morning beckon with water praying
 and call of seagull and rook
 And the knock of sailing boats".*

Opening verse, *Poem in October*, Dylan Thomas

Poem in October for tenor and eight instruments, on a text of Dylan Thomas, dates from 1969-70. 'The thing that most appeals to me is the sound of his words', says Corigliano of Dylan Thomas. 'Phrases from *Poem in October* like 'a springful of larks in a rolling cloud' are in themselves musical.'

Poem in October is cast as a *rondo*, where interludes for various combinations of the solo instrumentalist separate the seven verses. The music itself is unabashedly lyrical. I sought to convey a pastoral feeling that would match the directness and simplicity of the text, to deal in understatement and succinctness rather than in complexity and theatrical effect.'

Arthur BLISS (1891 - 1975)

Conversations for flute/bass flute, oboe/cor anglais, violin, viola and cello
The Committee Meeting (Moderato)
In the Wood (Adagio)
In the Ballroom (Scherzando)
Soliloquy (Andante tranquillo e molto rubato)
In the Tube at Oxford Circus (Allegro energico)

In this chamber music work of 1920, the orchestration is for varying combinations of instruments. Voices are dispensed with, though one might consider them as implied through the titles of the five movements. For instance, in *The Committee Meeting* the voice of the Chairman drones on and is represented by the violin 'to play a monotonous *mf* except where marked *ff* - the other instruments to play with

the utmost force and vigour throughout'; each instrument follows its own thematic idea. The lyricism of '*In the Wood*' is underlined by the flute and oboe becoming rather more tender towards each other than they were in their disagreeable exchanges of the first movement. The third conversation *In the Ballroom* makes use of the soft and velvety tone quality of that beautiful but neglected instrument, the bass flute. *Soliloquy* is given to the cor anglais, *Andante tranquillo e molto rubato*. The fifth movement *In a Tube at Oxford Circus* is the longest section of the work and underlines the composer's absorption in musical effects and in the sheer quality and colour of instruments; the flute and oboe, often accompanied by violin and viola, emerge tellingly over the ostinato 'rumble' of the persistent cello.

Peter WARLOCK (1894 - 1930)

The Curlew for tenor, flute, cor anglais and string quartet
 Poems by W.B. Yeats

Constant Lambert claimed that this song cycle was one of Warlock's favourite pieces. 'In a letter to Gerald Cooper [to whom the work was first dedicated] Warlock wrote, "I think it is by far the best work I have done yet.'

Of all his output *The Curlew* and the popular *Capriol Suite* are the only works conceived on a large scale, the majority of his compositions being songs. These reflect the two distinct sides of his character: the rumbustious Warlock and the quiet, melancholic Heselstine [his real name].

Unlike many of his so-called song-cycles: *Lillygay*, *Candlelight*, *Peterisms and Saunades*, this is the only example unified by recurring themes throughout the work.

There are no breaks between the four songs but the poems are separated by instrumental passages. The work is scored for voice and string quartet with a dark edge added by the inclusion of flute and cor-anglais.

The work was originally dedicated to Gerald Cooper, but due to a falling-out between them Warlock pasted over

Cooper's name and replaced it with the name of his friend, Cecil Gray.

Warlock had a rather unusual Australian connexion. With Jack Lindsay he prepared a new edition of *The Metamorphosis of Ajax* for the *Fanfrolico Press* in 1927.

11.30am - 12.30pm, Cinema
**Little Timmy Quiff -
A tap-dancing children's
opera**

Sponsored by
Victorian Health Promotion Foundation



David Chisholm, words and music

The idea for *Little Timmy Quiff*, followed a conversation with Michael Easton, Director of Port Fairy Festival, in late June. He rang me to see if I would consider writing a children's opera for the Festival that October. A small budget meant I could only write for a handful of performers plus piano, and the target audience meant that the piece ought to be no more than fifty to sixty minutes in duration. Cautiously, I asked if I could think about it overnight. Within an hour I had devised the structure of the opera, and the idea that it should be an exercise in breaking down the false divide between "high" and "low" art.

This concept was a direct inheritance from the works of the late Angela Carter (particularly *Wise Children* and *Nights at the Circus*). Ms Carter's glorious understanding of the way that legitimate and illegitimate worlds are entwined had formed in me a desire to achieve in theatrical and musical terms the moods so particular to her striking and unique literature. To create an opera than, where the protagonists were a tap dancing boy (an activity culturally linked to vaudeville and musicals) and his quasi Wangacrian collatura sporano mother, seemed a satisfactory equation to evoke Ms Carter's vision. It also created a rich set of musical references, and the idea of a battle waged between two styles of fundamentally similar genres.

Having just worked with Todd

McKenney on Mack and Mable, I rang him to ask if he would play the boy. The response was immediate and affirmative. When I detailed my original idea, he said to me, "Oh like in *The Red Shoes*?" Being a dance philistine, I had not heard of the story, but eventually sourced it through Clarissa Pinkola Estés book, *Women Who Run With Wolves*. There I discovered a more gruesome tale than I had expected. A girl on the brink of dancing herself to death, begging an executioner to cut off her feet, and thus, her spirit. It smacked of social confinement, bringing further meaning to my little story. It so provided me with the idea for the executioner, and the burning of the hand made shoes. To counter the more gruesome aspects of the piece the colourful work of internationally renowned French artists Pierre et Gilles influenced the development of the visual language of *Little Timmy Quiff*. Pierre et Gilles graciously agreed to allow their work *Le Carcon au Miroir* to be reproduced in connection with the opera, and were happy to waive any royalty.

The other drive behind *Little Timmy Quiff*, was the desire to produce a serious work for children; a piece contrary to the increasing Disney-fiction of children's entertainment. Having witnessed all too many "educational" works where patronising adults dish up sloppy folklore incongruent to contemporary culture, or in animation where hyper reality replaces all need for imagination, I felt bound to create a piece which gave children a story which they could both relate to, and engage in. Children, having few rights in an adult world, are constantly overlooked and generally forged into adulthood with inherited anxieties and little understanding of their rights as free individuals. They are conditioned into accepting the social codes and mores from the adults they encounter, rather than encouraged to explore their own desires or construct their own beliefs.

Little Timmy Quiff then, is a story about what happens when a child follows his own voice, that of tap-dancing, in the face of adult opposition. It is a piece

which chronicles more extreme forms of censorship, in order to emphasise that self expression should remain the right of every individual regardless of age, race or sex. Freedom of speech is a continually touted right of social democracy, and yet remains one of the least pursued and most discouraged.

What I believe children (and adults) will appreciate in *Little Timmy Quiff*, is not simply that it is all right to be different, but that difference is inevitable and should be actively encouraged. No two people are the same, and the quest for assimilation (normality) is the barren war cry of reactionaries and bigots. *Little Timmy Quiff* is undeniably a political work, but not, I believe, a didactic one. It's energetic and self-reflective humour enable it to be read on many levels, which in turn allows for individual appraisal and understanding.

12.30-1.30pm

Lunch

2.00-3.00pm, Lecture Hall

Violin recital:

Elizabeth Wallfisch

with Len Vorster, piano

Johann Sebastian BACH [1685-1750]
Sonata in E major for violin and piano
arr. Schumann

Preludio

Loure

Gavotte en Rondeau

Menuet I-II

Bourrée

Gigue

During Bach's period as court conductor and composer at Cöthen, 1717-1723, his repertoire was characterised by chamber music. Whilst there he composed the sonatas and partitas for violin, the cello suites, the first part of *The Well-tempered Clavier*, the *Brandenburg* concerti and the violin concerti.

The manuscript-hunter, Pölchau, wrote: "I found this excellent work (the six sonatas and partitas for unaccompanied violin), in Bach's own

handwriting, in Petersburg in 1814, among a lot of old papers, destined for the butter shop, that had belonged to Palschau, the pianist." The manuscript is actually in the hand of Anna Magdalena; it is, though, the earliest copy of existence, dated 1720.

The opening movement of this *partita* is the D minor Chaconne's closest rival. It is a *Preludio* in the French style. The great Belgian violinist, Eugene Ysaye, based his second sonata for unaccompanied violin, dedicated to Jacques Thibaud, on it. The first movement of Ysaye's work directly quotes from the Bach because apparently Thibaud always used it as his warm-up exercise. The following Bach movements are all in binary form, with the exception of the sprightly *Gavotte en Rondeau*, which follows the plan of a *rondo* (A B A C A D A). The *Gigue* is the only traditional dance suite movement to be included in this *partita*. Together with the *Bourrée*, these two movements are lively and animated. The two *Menuets* in the middle of the *partita*, played as one movement, are very much connective between the more declamatory first half and the joyous finish.

In 1854 Robert Schumann edited the set of six unaccompanied *sonatas* and *partitas* for *Breitkopf and Härtel*, adding a pianoforte accompaniment. This was probably written principally for adding grandeur. However, more than this, it follows the practice of composers who recorded and transcribed works, such as Mendelssohn who wrote a piano accompaniment for the *Giaccona* from the second *partita* in 1847.

Robert SCHUMANN *Drei Romanzen*

Op. 94 (1810 - 1856)

Nicht schnell

Einfach, innig

Nicht schnell

Schumann began writing the *Three Romances* in December 1849 while living in Dresden which, despite early misgivings, had proved to be an inspiring place in which to work even if the local inhabitants had snubbed him; he was even refused complimentary seats at the opera.

As is the case in so much of Schumann's chamber music, the piano dominates, but never obscures the instrumental line. The three pieces are in a lighter mood and the construction of the works is straightforward even though they are harmonically quite intricate.

On first hearing they sound deceptively simple, but like so many of this great composer's works, they are permeated by rhythmic ingenuity.

Johann Sebastian BACH Partita No.2 in D minor for Violin, BWV 1004 (1685 - 1750)

Allemande
Courante
Sarabande
Gigue
Chaconne

Bach's D minor *partita* comprises the four traditional dance suite movements with a Chaconne added as a finale. Unlike Bach's other unaccompanied violin works, this *partita* has much more single part writing, as opposed to the continued use of double stopping.

The *Allemande* and *Sarabande* are serious in character, the former perhaps even a little angry and the latter lamenting in its tone. In contrast the *Courante* and the *Gigue* are somewhat light and bouncy, with undulating melodies. The *Courante* is an epic journey through many of the capabilities of the violin. Structurally, it is made up of sixty four variations on the eight bar harmonic progression of the opening and closing theme. This is probably the most famous of all Bach's movements for unaccompanied violin, being one of the greatest compositions in the repertory.

3.30 - 4.30pm, Drill Hall

Mark Pollard in Concert

Under Simple Stars for alto flute + electronics (1989)

Mardi McCullea, alto flute
Kissed by the Sun for flute and guitar (1994)

Mardi McCullea, flute
Peter Constant, guitar
Nightmoves 2 for flute, oboe, clarinet and bassoon (1991)

Members of Prism Wind Quintet
Matilda's Dream for mezzo-soprano, flute, guitar and cello (1992/3)c

Peter Constant, guitar, Natale Lewington, voice, Xavier Luck, Flute, Philip Kelynack, Cello.

Inherit the Wind for Cor Anglais + electronics (1993)

Geoff Dodd, cor anglais

5.00-6.00 Lecture Hall

Voraciously Vocal -A Tribute to the Music Hall and Vaudeville

Devised and directed by
Mr Howard Neil
Mr George Fairfax, Master of Ceremonies

Mr Graham Bennett,
Musical Director
Starring: Miss Margaret Haggart,
Miss Jan Russ, Miss Robyn Lester
and Miss Carol Shelbourn with
Mr Michael Dalley, Mr Steve Ritchie,
Mr Sam Haines and Mr Richard O'Shaughnesey

6.00-8.00pm

Dinner

8.00 - 8.45pm, Cinema

Picnic at Hanging Rock

Mark Annear, choreography
Mark Annear and Edward H. Pask,
adaptation
Alfred Hill, music
Students and staff of The Australian Ballet School
Special thanks to Blair Edgar

Cast:

Mrs. Appleyard Christine Howard
Miranda Kirsty Martin
Michael Craig Lord
Irma Melanie Point
Marion Alicia Gahan
Edith Rae Edds
Miss Mc Craw Renee Wright
Mille de Poitiers Vanessa Leader
Albert Timothy Farrar
Mr. Hussy Mario di Pasquale

Minne Julie Aldridge
Students Narelle Holland, Sophie Thwaites, Kathie Vos

From the Choreographer: This dance adaptation of *Picnic at Hanging Rock* focuses on the early scenes of Joan Lindsay's novel, the morning of St. Valentine's Day and the picnic itself. In adapting this wonderful story for dance I have made one big departure from the original source. In the novel the two leading characters, Miranda and Michael, never meet. I have given these characters a *pas de deux* which could actually take place or just be in Michael's imagination. It is up to each audience member to decide for themselves the reality of the situation.

In the Silence of the Night (Pas de deux)

Mark Annear, choreography
Brenton Broadstock, music
Dancers: Hydie Pallier
Mark Annear

9.00 - 10.00pm, Lecture Hall

A Dinner Engagement

Sponsored by
Victorian Health Promotion Foundation



Comic Opera by Sir Lennox Berkeley

Libretto by Paul Dehn

Brian Stacey, conductor
Grahame Murphy, director

Cast:

Earl of Dunmow Geoffrey Chard
Countess of Dunmow

Margaret Haggart
Susan, *their daughter* Joanna Cole
Mrs Kneebone *a hired "help"*

Jeannie Marsh
H.R.H. The Grand Duchess
of Montebianco Lauris Elms*
HRH. Prince Phillippe, *her son*

Gregory Brown
Errand boy Steven Ritchie

*This will be Lauris Elms' last performance in opera

This work is Berkeley's most successful opera and has enjoyed world-wide popularity. It is brilliantly constructed, full of good tunes and contains many sly

references to *La Traviata* [*The Fallen Woman*] which, in a rather more dramatic manner, also concerns itself with the problems of in laws!

The impoverished Earl and Countess of Dunmow with their daughter, Susan, occupy a rather dilapidated home in London. They are preparing dinner for an old friend, the Grand Duchess of Montebianco and her son, Phillippe, who [they hope] will show some interest in Susan.

The guests arrive, by accident, at the kitchen door which appears rather more imposing than the front door proper. For the first time they see what a working kitchen looks like and discover their hosts *en famille*.

In Scene Two Phillippe falls in love with Susan, not least because she has a strong interest in cooking and he is tired of a life which has become a *embarras de richesses*. During this time the Grand Duchess is given a necessarily short tour of 'the estate' which is described, truthfully, as stretching as far as the eye can see !. The Grand Duchess is also given a line that has become far more famous than the opera itself.

In the final septet *amor vincit omnia* is proclaimed by the cast which includes an common hired-help and an unfortunate errand boy.

For anyone who knew Lennox Berkeley the similarity between the Earl of Dunmow's situation and his own is inescapable. Sir Lennox was born into one of England's oldest families [from Berkeley Castle] but for various reasons his father was disinherited.

Lennox was incapable of crudity and tastelessness and some claim that his music is not as well known as it should be because of its inherent good taste. In this opera the jokes have both musical and literary subtlety.

The work was commissioned by Benjamin Britten for the 1954 Aldeburgh Festival.

10.30pm, Cinema

Madam Pat Thomson and her Orkestra

Sponsored by  **BMW MELBOURNE**
The Official BMW Dealer

A return appearance by Australia's first lady of jazz and her phenomenal orkestra.

Jiri Kripac, Cornet and Vocals
David Bates, Piano and Vocals
Annette Yates, Bass
Roger Kennedy, Drums

SUNDAY 9 OCTOBER 1993

10.00 - 11.30am, Drill Hall

BACH: Goldberg Variations

Jacqueline Ogeil, harpsichord

Aria

Variatio 1. a 1 Clav.

Variatio 2. a 1 Clav.

Variatio 3. Canone all'Unisono. a 1 Clav.

Variatio 4. a 1 Clav.

Variatio 5. a 1 o vero 2 Clav.

Variatio 6. Canone alla Seconda. a 1 Clav.

Variatio 7. a 1 o vero 2 Clav. al tempo di Giga

Variatio 8. a 2 Clav.

Variatio 9. Canone all Terza. a 1 Clav.

Variatio 10. Fugetta. a 1 Clav.

Variatio 11. a 2 Clav.

Variatio 12. Canone alla Quarta. a 1 Clav.- Variatio 13. a 2 Clav.

Variatio 14. a 2 Clav.

Variatio 15. Canone all Quinta. a 1 Clav. andante

Variatio 16. Overture. a 1 Clav.

Variatio 17. a 2 Clav.

Variatio 18. Canone alla Sexta. a 1 Clav.

Variatio 19. a 1 Clav.

Variatio 20. a 2 Clav.

Variatio 21. Canone alla Settima. a 1 Clav.

Variatio 22. a 1 Clav. alla breve

Variatio 23. a 2 Clav.

Variatio 24. Canone all'Outava. a 1 Clav.

Variatio 25. a 2 Clav. adagio

Variatio 26. a 2 Clav.

Variatio 27. Canone all Nona. a 2 Clav.

Variatio 28. a 2 Clav.

Variatio 29. a 1 o vero 2 Clav.

Variatio 30. Quodlibet. a 1 Clav.

Aria

Clavier-Ubung (Keyboard Practice) is the unassuming title under which Bach published four of his greatest keyboard collections. The last of these, the so-called *Goldberg Variations*, was published in 1741 or 1742. Sixty years later Bach's first biographer, Nicolaus Forkel, related the following story of the work's origins:

"For this model...we are indebted to Count Kaiserling, formerly Russian Ambassador at the Court of the Elector of Saxony, who frequently resided in Leipzig, and brought with him Goldberg...to have him instructed by Bach in music. The Count was often sickly, and then had sleepless nights. At these times Goldberg had to pass the night in an adjoining room to play something to him when he could not sleep. The Count once said to Bach that he should like to have some clavier pieces for his Goldberg, which should be of such a soft and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought he could best fulfill this wish by variations, which, on account of the constant sameness of the fundamental harmony, he had hitherto considered as an ungrateful task. But as at this time all his works were models of art, these variations also are. This is, indeed, the only model of the kind that he has left us. The Count thereafter called them nothing but his variations. He was never weary of hearing them; and for a long time when the sleepless nights came, he used to say: "Dear Goldberg, do play me one of my variations." Bach was, perhaps, never so well rewarded for any work as for this: the Count made him a present of a golden goblet, filled with a hundred Louis d'ors. But their worth as a work of art would not have been paid if the present had been a thousand times as great."

Enchanting as Forkel's account is, it is

also problematic. Many scholars have dismissed it entirely on account of Goldberg's extreme youth (he was fourteen in 1741) and the absence of a dedication to the ambassador who is said to have commissioned the work. Bach is known to have visited the Kaiserling (or Keyerlingk) home in Dresden in late 1741, however, and it is possible that he gave the Russian a copy of the print on that occasion and received a gift in return. Moreover, accounts of Goldberg's virtuosity at the keyboard suggest that he was equal to the task of mastering the technical difficulties of the variations. The truth of Forkel's last sentence has become apparent only since the 1970's, when Olivier Alain identified corrections and additions in a print of the *Goldberg Variations* privately owned in Strasbourg as being in Bach's hand. Recent editions have incorporated these revisions (though some editions have retained as many errors as they have corrected), which include an indication of *al tempo di giga* for the seventh variation, previously interpreted as a *siciliano*.

The structure of the *Goldberg Variations* is defined most clearly by the series of canons constituting every third variation up to the twenty-seventh, the interval of the canon growing from the unison to the ninth, those at the fourth and fifth being canons by inversion. Variation 30 is a *quodlibet* (literally "what you please": a composition in which well known melodies are combined) that uses the popular songs *Kraut and Ruben* and *Ich bin so lang nicht bei dir g'west* in combination within the work's fundamental harmonic scheme. The opening words of these songs - "Beetroot and cabbage drove me away; if you had cooked some meat I should have stayed longer" and "I've been so long away from you; come closer, closer, closer" - are interpreted symbolically as referring to the long absence and imminent return of the theme.

The remaining variations fall into two groups, which might be conveniently referred to as character pieces and technical pieces. Many of the character pieces are labelled: *al tempo di giga*,

fugetta, ouverture, alla breve. Others can be identified by their stylistic traits: a *polonaise* (Variation 1), an instrumental trio (Variation 2), two types of *minuet* (Variations 4 and 19), two arias (Variations 13 and 25). The technical pieces (Variations 5, 8, 11, 14, 17, 20, 23, 26, 28 and 29) explore all elements of keyboard practice that a budding young virtuoso of 1741 might aspire to master.

10.45 - 11.30am, St Patrick's Hall

Music for Choir

PURCELL *Come, ye Sons of Art* -

Ode for the Birthday of Queen Mary, 1694

Michael EASTON *Summer Lightning* -

Four Poems of Lesbia Harford

1. *Summer Lightning*

2. *Closing Time - Public Library*

3. *The Invisible People*

4. *Day's End*

ELGAR *Two songs for female voices*

1. *Fly, Singing Bird*

2. *The Snow*

SCHUBERT *The Lord is my shepherd*

ed WHITTAKER

John RUTTER *The Lord bless you*

arr REMFRY *and keep you*

Firbank Anglican Choir

Margaret Knurek, Director

Firbank was founded by the Archbishop of Melbourne in 1909 as a Church of England School for Girls and was named after his birthplace in Westmoreland, England. The School aims to provide a learning environment which encourages all students to achieve their highest potential in intellectual, physical and cultural life. Firbank offers an extensive music programme encompassing both vocal and instrumental areas. The current Madrigal group will be travelling on tour to the United Kingdom, Easter 1995.

Margaret KNUREK attended M.I.C. Melbourne and graduated with Honours from the Elder Conservatorium, Adelaide University, where she specialised in voice and vocal techniques. She has been Director of Music at Firbank Anglican School since 1985.

PURCELL (1659-1695)

Come, ye Sons of Art

Written for the 33rd birthday of Queen Mary in 1694, *Come, ye Sons of Art* is regarded as the finest of Purcell's Ceremonial Odes. Only eight months later Mary fell victim to smallpox and Purcell wrote some of his most moving music for her funeral. The work was originally written for SATB chorus and soloists with a small orchestra.

Michael EASTON (b.1954)

Summer Lightning.

Michael Easton was Composer in Residence at Firbank in 1993 and wrote a song cycle for the Firbank Choir to four poems of Lesbia Harford. Lesbia Harford (b.1891) was one of the first women law graduates from the University of Melbourne. She decided, however, to forego a career in law and joined the International Workers of the World, working in clothing factories as a sweated labourer. Her poetry shows much insight into human concerns. The song cycle premiered in November, 1993.

ELGAR (1857-1934) Two Part Songs Op 26: *Fly, Singing Bird; The Snow*

The Op 26 Two Part Songs for Female Chorus were written in 1894 to words by C. Alice Elgar not long after their marriage. Originally set to piano accompaniment they were later orchestrated to include two solo violin parts in 1903. These songs are very romantic in style and typical of his early music.

SCHUBERT (1797-1828)

The Lord is My Shepherd

arr: WHITTAKER

Schubert is best known for his songs and less well known for his sacred works except for *Ave Maria*. There are a several beautiful settings such as *The Lord is My Shepherd*

John RUTTER (b.1950) *The Blessing*

John Rutter is an English composer, well known for his compositions and his work with the Cambridge Singers. *The Blessing* has become traditional for Firbank Valedictory and Commissioning Services.

12.00-1.00pm, Lecture Hall

Ann Mackay Recital

with Len Vorster, piano

Richard STRAUSS

Richard Strauss (1864-1949) began writing songs when he was six, having been brought up in a home where music was highly valued and frequently performed in the drawing-room atmosphere then so popular. He published his first volume of songs as a teenager - songs still performed all over the world today, as popular and as loved as they were when he wrote them. In 1893 he married a soprano, Pauline de Ahna and for more than half a century, he hugely enjoyed the love affair, both with his wife, and the female voice.

Schlagende Herzen

Schlagende Herzen, from a poem by Otto Bierbaum, was written in 1895, was typical of Strauss in his happiest mood, light, frothy, romantic. The cherry young fellow running along to meet his best girl, his heart and hers ringing like little bells, follows the style of the old German folk lyrics.

Ich schwebe

Ich Schwebe was written in 1900 by the poet Karl Henckell, an enthusiastic socialist and something of a rebel in the literary world of Germany, yet he could write the gentlest love lyrics, as this romantic, waltz-time song illustrates.

Mutterländlerlein

Mutterländlerlein features the young mother boasting to anyone who will listen of the wonders of her child. Strauss set the poem by Gottfried Burger in his lightest and most popular style. It was written in 1899.

Allerseelen

Allerseelen, composed in 1882, was set to a poem by Hermann von Gilm, which was already well-known in Germany. "Allerseelen", All Souls' Day falls on November 2nd: and is a day consecrated to the dead. The poem uses the theme in a love song - the idea of reviving an old love affair, which has died. Always very popular, it shows Strauss at his most descriptive of the age and its heaviness.

Ständchen

Ständchen, composed in 1887, the poem being by Graf Friedrich von Schack, is acknowledged as the most popular of all Strauss' songs. It brought him very much the same sort of fame in Europe as a modern pop song might achieve and has stood the test of time in triumph.

RACHMANINOV

Sergei Rakhmaninov (1873-1943) was a Russian pianist and composer. Son of a captain in the Imperial Guard, descended from a noble and wealthy family, Rakhmaninov did not have an easy life, the family fortune was all but destroyed and his parents divorced. His fame as an outstanding pianist perhaps outshone his work as a composer in his lifetime but his orchestral work is today widely respected and loved. His songs, perhaps less well known, are supreme examples of his skill and depth of feeling.

*O, Never sing to me again
How fair this spot
Dreams
Spring Waters*

SIBELIUS

Jean Sibelius (1865-1957) was born in Finland, studying at Helsinki, and then in Berlin and Vienna. Although love of his country, and a strong national feeling, inspired his greatest works, these songs are beautiful expressions of human love. Highly individual in style, they have a deep-rooted romantic feel.

*The First Kiss
Was it a Dream
The Tryst*

FAURÉ

Gabriel Faure (1845-1924) is generally recognised as the first great French song composer. He was a church musician, becoming organist of the Madeleine at the age of 51, and later Director of the Paris Conservatory. Although his songs have all the classical qualities, they are nonetheless cast in the romantic mould of his time.

*Chanson d'Amour
Clair de Lune*

HAHN

Reynaldo Hahn (1875-1947) was born in Venezuela to German and Spanish parents. They moved to Paris when he was two. He had a precocious talent in every way (*Si mes vers ...* was written when he was thirteen in 1888) which allowed him, in the steps of his teacher, Massenet, to enter every salon, where he entertained by singing his songs to his own accompaniment, without bothering to remove the cigarette from his mouth. Nevertheless he composed a great amount, with considerable skill and charm, and also became Director of the Paris Opera.

Si mes vers avaient des ailes

SATIE

Erik Satie (1866-1925) can only be described as an eccentric. Conceived in Scotland, he studied for a year at the Paris Conservatoire, which he hated, but where he probably met Debussy; they were to become intimate friends. Both became involved in the so-called Rosicrucian sect of "Sar" Péladan (which probably had no genuine connection with the 17th century Rosicrucians) and immersed themselves in numerology, mysticism and the occult; Satie was appointed "official composer" of the sect. Meanwhile, incongruously, he was earning a living as second pianist at the "Chat Noir", a Montmartre night club; here no doubt he met the music-hall and operetta singer Paulette Goddard, billed as the "Queen of the Slow Waltz" because of her habit of gyrating hypnotically round the stage between the verses of her songs. According to James Harding, "her statuesque figure and dominant bosom quelled the unruliest of audiences." For her, Satie wrote the waltz *Je te veux* ("I want you") (1903-04), originally scored for music-hall orchestra. By this time he had settled in the shabby Paris suburb of Arcueil, in 1909 this township honoured him for his "civic services" and *Je te veux* was sung at the reception in the Town Hall.

Je te veux

1.00-2.15pm

Lunch

2.15pm, Lecture Hall

I knew a Diva

Michael Dalley's acclaimed one-man show that was the hit of the Adelaide Festival earlier this year.

3.30 - 5.00pm,

St John's Anglican Church

Victorian College of the Arts Chamber Orchestra

Sponsored by  **BMW MELBOURNE**
The Ultimate BMW Dealer

Phillip Green, conductor

Lauris Elms, contralto

Michael Brimer, piano

The VCA Chamber Orchestra returns for the 1994 Port Fairy Spring Music Festival. Since its formation in 1992 the Orchestra has given concert performances and appeared with the VCA Opera Studio's productions of *Albert Herring* by Benjamin Britten and Mozart's *The Magic Flute* at the Malthouse and most recently *The Marriage of Figaro* at St. Martin's. In August, the Orchestra was invited by the ABC to record the Haydn Symphony 31 and the Koussevitzky Double Bass Concerto with soloist, Shannon Birchall.

Peter WARLOCK (1894-1930)

Capriol Suite

Basse-Danse

Pavane

Todion

Bransles

Pieds-en-l'air

Mattachins

The writer Philip Heseltine adopted the pseudonym Peter Warlock in his other - and more enduring - capacity as a composer. His tragically short life bore rare musical fruit - numerous songs, some of the highest quality, and a quantity of miscellaneous works, of which this Suite for strings is an outstanding example.

Its composition was inspired by a study of Arbeau's *Orchesographie*, first published in 1588, but reborn for Warlock's delight by an English translation prepared by Cyril Beaumont, which appeared in 1925. Warlock's *Suite* soon followed, for it was published in 1927, and has remained the composer's best known orchestral work ever since.

Arbeau, a cleric of Langres, set out to produce a complete guide to the dances and popular music of his time. Warlock's indebtedness to the treatise was general rather than specific, and his *Suite* is very largely original. Its purpose was to demonstrate that rhythm, forms and melodic structures of Renaissance music held validity for the 20th century.

Mark POLLARD (born 1957) *A View from the Beach* (1994)

The composer will introduce this work.

Lennox BERKELEY (1903 - 1989)

Four Poems of St Teresa of Avila for Contralto

and String Orchestra

If, Lord, Thy love for me is strong

Shepherd, shepherd, bark that calling!

Let mine eyes see Thee

Today a shepherd and our kin

On 12 May 1903, Lennox Berkeley was born in Boar's Hill near Oxford. When he was six, his family moved into Oxford itself and it was here that he spent his childhood. His father was a naval officer who was fond of music and possessed all the Beethoven piano sonatas on pianola rolls. Berkeley's ancestry is partly French and as a child he became bilingual through his frequent visits to his mother's family, who were resident in France at that time. He went to Gresham's School, Holt, and then to Merton College, Oxford, where his studies were in French, Old French and Philology.

As a child Berkeley used to improvise at the piano and, without any instruction, soon began to compose; he had little musical guidance even at Oxford. An introduction to Ravel resulted in 1927 in his going to study in Paris with Nadia Boulanger, the celebrated teacher. He

remained one of her private students until 1932, also attending her analysis classes. She gave him a thorough grounding in traditional counterpoint and ear-training according to the rigorous French system. Outside his formal studies Berkeley continued to meet Ravel, formed a lifelong friendship with Poulenc, and met many of the leading composers of the time, including Stravinsky, Milhaud, Honegger and Roussel.

This work was written in the spring of 1947 for Kathleen Ferrier who gave the first performance. The poems are translations, by Arthur Symons, from the Spanish of the religious writings of St. Teresa of Avila. Although very contrasted in mood, all four are invocations to God.

The first poem, *If, Lord, Thy love for me* begins with the strings entering strongly in a heavy, agitated way. The tempo quickens as the vocal line grows in intensity but the more solid urgency of the opening remains the base from which the music is drawn and to which it inevitably returns. *Shepherd, Shepherd* is a much happier prayer with an almost dance-like accompaniment. The several changes of key in the middle section add great feeling to the return of the original key of G, so that the final line, *and the day is dawning* gives a sense of miraculous awakening. The poem *Let mine eyes see Thee* is a deeply intense longing for truth. The *cantabile* opening on the strings is taken up by the contralto, and although the music becomes more animated, it is always within an aura of serenity. Once again the A-B-A pattern is used and, as in the previous song, the return to the opening is not merely a formal necessity but one that the feeling of the poem demands. The last of the four songs *Today a Shepherd*, though restrained, is expectant and quietly exciting. The orchestra strides impetuously through the movement while the voice takes a march-like rhythm in 2. Here again, the search for fulfilment predominates and perhaps some degree of enlightenment is granted - *For He is God Omnipotent: the strings* explode on to D major before they

reluctantly fade away.

This is Lauris Elms' farewell performance.

Ludwig van BEETHOVEN Piano
Concerto No.5 in E flat *Emperor*
Allegro
Adagio un poco mosso
Rondo - Allegro

The Fifth Concerto, completed in 1809, stands at the peak of Beethoven's 'second period'. He had completed the Fifth and Sixth Symphonies during the previous two years. The chamber and piano music of 1809 includes the Quartet in E flat, Opus 74, and the Sonata in F sharp, Opus 78.

The Fifth Concerto is the last of Beethoven's works in this form, though in 1815 he made sketches for another in D major, which came to nothing. Perhaps he felt that he had gone as far as it was possible to go within the limits of the classical concerto form.

There is no authority for the title of *Emperor* bestowed upon it by some English impresario - it is not used in Germany - but at least the nickname is not inapt for a work of such majesty and heroic grandeur.

The orchestra having stated the tonic chord, the pianist treats the notes of the chord as a subject for improvisation, as it were, running up the keyboard with *arpeggi* and shakes. Further chords played by the orchestra are treated in the same manner until the chord of the dominant is reached. The soloist's expansion of that completes this prelude cadenza. There has been no suggestion of any melodic theme, as there is in the pianist's introduction to the Fourth Concerto.

The orchestra now launches into its normal statement of the main material of the movement, a symphonic exposition occupying nearly a hundred bars. A subsidiary theme consisting of a descending arpeggio of the common chord played alternately by brass and strings assumes a good deal of importance later on, and leads by way of a fanfare-like passage to the second main subject.

The first subject returns and is used to build up a great climax culminating in repetitions of the dotted note rhythm from its second bar. This dies away to *piano* as the soloist enters with a chromatic scale covering three octaves and ending on the trill from which emerges the first subject in a new pianistic form.

The solo then proceeds to explore all the material outlined by the orchestra – an exploration that takes us into remote keys and enriches the themes with all manner of rhythmical and ornamental devices. One of the most beautiful is the pianist's dissolution of the outlines of the *staccato* second subject into triplets played high up in the treble with a delicate accompaniment of chords an octave below.

The chromatic scale that introduced the first solo, occurs again after the second orchestral *ritornello*, to mark the beginning of the 'development', and again in the *coda*, where it is played in octaves. Before the end is reached, Beethoven (who was by now too deaf to play at the first performance of the concerto) established a further new precedent. In place of the customary pause for an improvisation by the pianist, he has written out a *cadenza*, in which the orchestra, led by the horns, subsequently joins. After a recapitulation of the opening *ritornello*, the chromatic scale already mentioned leads up by way of ethereal shakes to a peroration based on the dotted rhythm from the first subject.

The slow movement is in the key of B major, a remote key which was touched on early in the first movement. Its serene melody is played in a simple form by the muted violins accompanied by the lower strings. The piano responds with a downward curve in triplets, taking the harmony into D major, from which it returns by way of a series of trills rising chromatically to the opening theme, played in a fully harmonised pianistic form. The vision fades away to an octave B held by the bassoons, dropping to B flat on the horns. Over this pedal on the dominant of E flat, the pianist suggests a new rhythm, at first tentatively, and then,

without more ado, launches the exuberant rondo of which the new rhythm was a foretaste. This linking of the slow movement to the finale, adopted already in the Fourth Concerto and in other works, was not merely a dramatic device. It had the further advantage of avoiding the necessity of a formal working-out of the lyrical slow movement and so achieving a freer and more rhapsodic poetic form.

The enormous vitality of the *rondo*-theme itself is matched by the imaginative treatment to which it is subjected in the course of this vast movement. Among the points of special interest is the return from the remote key of E major, into which the spacious central episode ranges, by way of a series of trills on the pianoforte followed by a repetition on the strings of the bars that linked the slow movement to the *rondo*. And at the end there is one of Beethoven's most magical touches of colour, where the pianoforte is accompanied by a drum tapping out the fundamental rhythm.

8.00-9.00pm, Lecture Hall

From Spring to Summer

VIVALDI *The Four Seasons – Spring*

Carl Pini, violin

Binneas String Quartet

Michael BERTRAM *The Green Castle – 5 songs for soprano, string quartet and piano*

Margaret Haggart, soprano

Binneas String Quartet with double bass

Len Vorster, piano

This composition for soprano, string quartet and piano is a setting of verse by Christina Rossetti, Gerard Manley Hopkins and Robert Graves.

Not to sleep (Graves)

Justus quidem tu es (Hopkins)

Silence of the night (Rossetti)

Up-hill (Rossetti)

The Green Castle (Graves)

The music seeks to illumine the strong and varied emotions revealed. The cry from the heart of a disillusioned but still devout Jesuit (Hopkins); the yearning

melancholy of Rossetti remembering a long-dead romance; and (Rossetti again) a bleak but not entirely cheerless view of the way ahead, reminiscent of Bunyan. All of which introspection is made bearable by Robert Graves at his most joyous, commencing the cycle with a celebration of the simple delight of meeting the dawn and, in the concluding title piece, paying tribute to the life-enhancing powers of human love.

VIVALDI *The Four Seasons – Summer*

Carl Pini, violin

Binneas String Quartet with double bass

Vivaldi was an enigmatic man, on one hand religious and the other a money obsessed braggard. He is said to have boasted that he could write a concerto quicker than it could be copied. His romantic life can best be described as cluttered and it is not surprising that he died a pauper when one sees the extent of his entourage and his propensity for profligality.

The Four Seasons have become his most popular work and have made the careers of many a young fiddler. The works date from the early 1700s and form part of his *Il Cimento dell'Armonia e dell'Invenzione*, Opus VIII

BIOGRAPHIES

Mark Annear

Melbourne born, Mark is a graduate of the Australian Ballet School. He was a member of the Dancers Company in 1980 and joined the Australian Ballet in 1981 dancing many solos and principal roles. Mark has been nominated for three Green Room Awards, receiving an award in 1985, for Ginger Mick, the role which he created in Robert Ray's *The Sentimental Bloke*. In 1985, while continuing his dancing career, Mark was appointed Assistant to the Ballet staff of the Australian Ballet. He is currently a senior teacher at The Australian Ballet School. Prior to this he was a lecturer in Classical Dance at the W.A. Academy of Performing Arts.

Since 1980, Mark has worked successfully as a choreographer for The

Australian Ballet School, The Royal New Zealand Ballet, The National Theatre Ballet School, The Heidelberg Ballet Ensemble, The W.A. Academy, The W.A. Ballet and the Port Fairy Music Festival. He is a founding member of the Melbourne Dance Theatre

Graham Bennett

Graham Bennett trained as a graphic designer and has combined visual and musical interests in several areas. He has worked as a designer for theatrical productions at the Theatre Royal Drury Lane, Sadlers Wells and the London Festival Ballet; and in film at Warner Bros and Paramount Studios in Los Angeles. Local commissions include the ceiling of The Vic Restaurant at the Victorian Arts Centre and the State Theatre's decorative curtain. He has designed a series of window displays for Myer Bourke Street, for the 1994 Melbourne International Festival.

He has played piano and organ for musical productions at the Melbourne Theatre Company and St. Martin's Theatre, and regularly appears in the foyer music programs at the Victorian Arts Centre.

Binneas Quartet

Taking as its name the Gaelic word for sweetness of sound, the Binneas Quartet comprises violinists Miki Tsunoda and Siona Loughnane, violist John Lynch and cellist Peter O'Reilly. This prize winning Quartet began in 1985 and has performed in Australia in recital and on television and radio, as well as in Austria, Holland, Italy and Russia.

They continued their studies with the great Hungarian pedagogue, Andreas Mihaly at the Liszt Academy, Budapest, at Professor Mihaly's invitation. After graduating, quartet members pursued solo instrumental training, before reforming last year, with a new cellist.

Shannon Birchall

After studying the violin in school, Shannon took up the double bass and entered the Victorian College of the Arts in 1992.

Now at the end of the undergraduate

course, Shannon works with the Tasmanian Symphony Orchestra, the State Orchestra of Victoria and the Geminiani Chamber orchestra.

Kirsten Boerema

Kirsten is a third year VCA Student and is currently learning from Loris Synan. She has performed in numerous operas including: Purcell's *Dido and Aeneas*, Mozart's *The Marriage of Figaro* and contemporary operas. She has also performed as a soloist with many Melbourne choirs and in recital. She hopes to have an operatic career and would like to further her musical studies by travelling overseas

Renato Brandão

Born in Sao Paulo, Brazil, Renato studied piano from the age of 10 with his grandmother Isaura Gomes de Noronha, a contemporary of Nazareth and Abru and a student of Villa Lobos. He read drama and German at the Universities of Sao Paulo and London, before moving to Australia and graduating at the University of Melbourne.

While in London, Renato was a member of the London Symphony Chorus, he performed and recorded under such conductors as Michael Tilson-Thomas, Seiji Osawa and sings on Leonard Bernstein's celebrated recording of *Candide*. In Melbourne he has directed Johann Nestroy's *The Talisman* and the Australian musical *"Pastrana"*. He was Assistant Dramaturg to Jean-Pierre Mignon for *Anthills* production of Brecht's *"Mother Courage"*.

Renato is a qualified Translator and Interpreter and has also worked as a broadcaster for the BBC and for SBS Radio.

Michael Brimer

Michael Brimer's career has seen him achieve distinction both as an academic and a performing artist.

He was Ormond Professor of Music at the University of Melbourne and Dean of the Faculty of Music for five years. On his retirement in 1988, he was appointed

Professor Emeritus of the University.

He has appeared as a piano soloist overseas and with Australian symphony orchestras. His ABC FM broadcast recital series of Beethoven's sonatas in 1986, and the complete piano music of Schumann in 1989 were acclaimed, and preceded a series of Schubert sonatas that was broadcast earlier this year.

As an organist he has appeared at the Royal Albert Hall and Sydney Town Hall. He has conducted choral, opera and orchestral repertoire encompassing everything from classical to contemporary works

Gregory Brown

Gregory has appeared as a Principal with *Opera Ensemble* as a chorus member in the Australian Opera's *The Rake's Progress* and *Tristan und Isolde*, and also as an Apprentice in *Die Meistersinger von Nurnberg*

Last year he performed the principal roles of *Acis* in Handel's *Acis and Galatea* and Lenski in Tchaikovsky's *Yevgeny Onegin* at the Sydney Conservatorium. He also performed Shostakovich's *Jewish Folk Songs for Voice works* which was recorded for broadcast by the ABC.

This year he has performed the principal role of "Prince Philippe" in the Sydney Conservatorium's production of Berkeley's *A Dinner Engagement* and will be performing the role of Prunier in Puccini's *La Rondine*.

Geoffrey Chard

Sydney-born Geoffrey Chard has enjoyed a long and distinguished opera and concert career both in Australia and internationally. Based in London between 1961-84, he performed at The Royal Opera House, Covent Garden, at the Glyndebourne, Aldeburgh and Edinburgh Festivals and with the Welsh National Opera and was Principal Baritone with English National Opera for fifteen years.

Having performed in the Elizabethan Trust Opera Company's inaugural season in 1956 he made a welcome return to The Australian Opera in 1984. Since 1982 he has performed with all the

Australian State Opera Companies, in Australia in roles which have included Don Alfonso, Eugene Onegin, Mephistopheles, Telramund and Sharpless,

Geoffrey Chard appears regularly with all the ABC Symphony Orchestras throughout Australia. 1994 engagements include Sharpless at the New Zealand International Festival, Singapore Festival and with the Victoria State Opera, Escamillo with the Canterbury Opera, New Zealand and *Messiah* with the Melbourne Symphony.

In 1988 he was awarded an A.M.

David Chisholm

David Chisholm graduated with a Bachelor of Creative Arts from the University of Wollongong in 1991. He worked in the office of The Australian Opera, and left to produce a benefit concert for The Aids Trust of Australia

He has worked at The Centre for Contemporary Arts, and *Fablevision*, both Glasgow based companies. *Fablevision* commissioned his first professional score for theatre, a sixty minute piece based on Hans Christian Anderson's *The Little Matchgirl*.

In 1994, he produced the Australian professional premiere of Jerry Herman's cult musical, *Mack and Mabel*. One of the two beneficiaries from the musical was The Betty Chisholm Memorial Cancer Research Grant, named for David's mother who died in 1993.

The music and lyrics for, *Miss Ceremonial Velvet and her Reactionary Cabaret Ensemble*, were written by David Chisholm in collaboration with Stephen Carlton, and this work has been submitted for the ASCAP Musical Theatre Workshop in New York

Little Tommy Quiff is David Chisholm's professional debut as a director, and his first commissioned score for the Port Fairy Spring Festival.

Joanna Cole

Joanna Cole graduated from the Queensland Conservatorium in 1988 with Diploma in Opera. In the same year, she was awarded several major singing prizes including the Marianne

Mathy Scholarship.

She appeared with the Lyric Opera of Queensland and in 1988 and performed in a concert performance of Mozart's *La Clemenza di Tito*. She sang at the final concert of Expo'88 with the Queensland Pops Orchestra and has also appeared with the Queensland Symphony Orchestra with whom in 1990, she recorded a Mozart program including *Exsultate Jubilate*

She was a member of The Australian Opera's 1989/90 *Eso* Young Artists Program and made her professional debut as Barbarina in *The Marriage of Figaro*.

Joanna Cole was the recipient of the prestigious 1992 *Remy Martin* Australian Opera Award which enabled her to study overseas.

Engagements have included working with the Melbourne, Newcastle and Sydney Symphony Orchestras and she sang in the Metropolitan Opera, New York, Finals. She represented Australia at the 1993 Cardiff Singer of the World Competition and is the featured Soprano on an *ABC Classics* compact disc of Richard Strauss' *Daphne* with the SSO conducted by Stuart Challendar.

Bernadette Conlon

Bernadette Conlon, who is partially blind plays all her music by memory. She became the first Victorian accordionist to gain her A.Mus.A with the Australian Accordion Teacher's Australian National Championships at the AATA Festival in Sydney. She is also the 1994 National Australian Classical Champion.

In New Zealand Bernadette was runner up in the South Pacific Open Championship, and winner in the second most prestigious event, the South Pacific 15 years and Under Championships, an event conducted by the N.Z.A.A. that attracts over 500 competitors annually.

She was presented with the Performing Arts Award for Achievement by the Cultural Association of the South Coast and Western Plains. This award honours achievement in all aspects of the performing arts in South Western Victoria.

Peter Constant

A student of Timothy Kain at the Canberra School of Music from where he graduated with distinction in 1988. Peter has won all sections of the Australian Guitar Competition, including the Open Solo section 1988. He has performed extensively in Australia and appeared frequently on radio and television. He was invited to record for part of the *Anthology of Australian Music Series* and for the debut CD of *Guitar Trek*. This popular and innovative quarter has toured Asia and the USA as well as Australia and is about to release a second disc.

A prestigious Harkness Fellowship took him to USA where he completed a Master of Music Degree at Yale University, studying guitar with Benjamin Verdery. In addition to his academic pursuits there, Peter's concert engagements ranged from performing with world renowned early music specialist, Jaap Schroeder to giving premiere performance of several new works.

Peter and his Dutch-born wife, guitarist Marion Schaap have formed a duo, Z.O.O. Duo. Their original repertoire and style of presentation has been enthusiastically received in recent performances in the USA, the Netherlands and Australia.

At just 26 Peter has taken up a position as the first full-time lecturer of Guitar at the Victorian College of the Arts.

Michael Dalley

Michael Dalley's theatre credits include *Supernature* (Playbox) *The Obelisk* (La Mama) *Oh Mister Porter* (Victorian Arts Centre) *Cosmé* and *The Legend of King O'Malley* (St Martins) and *Flares on Fire* (Spoleto Fringe Festival). In 1991, he gave 300 performances as Mr B Wolf in *Little Redinka* for the VSO School's Company. His TV credits include *Janus* and *The Damnation of Harvey McHugh*. He wrote *I Knew a Diva* in 1993 and has staged it at the Universal Theatre for two seasons, and at the 1994 Adelaide Fringe Arts Festival.

He holds a BA (Hons) in Drama and English from the University of

Melbourne and has studied singing with Graham Clarke for 8 years.

Oliver Dennis String Quartet

The quartet was formed specifically for the Port Fairy Festival by students at the Victorian College of Arts and Melbourne University Faculty of Music. Violinist, **Oliver Dennis** studies with Miwako Abe and was recently state finalist for the *Wenkart* Stings competition. **Michelle Ruffulo**, who plays second violin is also a student of Miwako Abe, and won the Hepzibah Menuhin String Section in 1993.

Violist, **Annelies Billeter** is studying with Jane Hazelwood and has recently returned from the Australian Youth Orchestra's European tour. Cellist, **Claire Brannil** studies at Melbourne University with Nelson Cooke and regularly performs in Melbourne.

Geoff Dodd

After completing music degrees in Sydney, Geoff studied Oboe and cor Anglais in Holland with Han de Vries and Thomas Indermuhle. He has performed with the Sydney Symphony Orchestra, the Australian Chamber Orchestra, the Sydney Opera and Ballet Orchestra and Pipeline Contemporary Music Project. Since 1986 he has been Principal Cor Anglais with the Melbourne Symphony Orchestra.

Michael Easton,

Michael Easton was born in Hertfordshire, England and educated at Alleyne's School. He later studied composition and piano at the Royal Academy of Music and worked with Sir Lennox Berkeley. He has written numerous works in many genres and is a prolific song-writer.

He has devised, written and presented numerous programs for the Victorian Arts Centre including *The Dancing Years* on the life of Ivor Novello, *Chanson Triste* on the life of Tchaikovsky and *Masters of the Queen's Musick*. For ABC Classic FM he has written and presented *English Eccentrics*, *Les Six*, *The World of Jean Cocteau* and a program on Arthur Benjamin.

Michael Easton has arranged and scored songs for Anthony Warlow and Marina Prior and for the ABC-TV Special, *Once in a Blue Moon*. He has contributed music for the successful ABC children's show *Lift Off!* and co-wrote the music for Channel 7's *Economy Class* and the mini-series, *Snowy*. He performs as a duo pianist with Len Vorster and is a frequent pre-concert speaker for the Melbourne Symphony, Sydney Symphony Orchestra, Musica Viva and The Australian Opera. He is Festival Director of the Port Fairy Spring Music Festival, a project he initiated in 1990 with Len Vorster.

Lauris Elms

Lauris Elms is one of Australia's finest and best loved singers, and is Patron of the Port Fairy Spring Music Festival.

She was born in Melbourne and studied the violin for a decade before commencing singing studies with Katharine Weilaert (who also taught Marie Collier), for three years, during which time she was encouraged to enter competitions.

She made her first public appearance on a radio competition, which she won. This led to a weekly program as a soloist with the ABC, which gave her considerable public exposure. In 1954 she was heard by Dominique Modesti, who gave her a scholarship to study privately with him in Paris. In the same year, she was runner-up in *The Sun Aria*, a prize which enabled her to extend her Paris studies for an additional two and a half years.

She made her Covent Garden debut in Verdi's *A Masked Ball* in 1957 and was then quickly engaged to sing in The Royal Opera Company's spectacularly successful production of Berlioz' *The Trojans*. She also sang in *The Valkyrie* and *Electra*. She was part of the Sutherland/Williamson opera tour in the mid-60s and through the ensuing years worked often with Joan Sutherland and Richard Bonyngge.

For her services to music in Australia she was awarded an OBE, an AM and an Honorary Doctorate in Music from the University of Sydney.

Gerald English

During a career spanning more than thirty years, Gerald has enjoyed success as a performer of operatic and concert repertoire, as a recording artist, and as an academic. He has given premier performances of some of the greatest works of this century and built close working relationships with such composers as Stravinsky, Luciano Berio, Hans Werner Henze, Benjamin Britten, Michael Tippett and Andrew Ford, often performing their works in performances under the composers' direction.

He was a founding member of the Deller Consort and in 1956 joined Benjamin Britten's English Opera Group. He has been a regular guest for the Royal Opera at Covent Garden and performed at the Sydney Opera House as well as in other major international houses.

In 1960 Gerald English, with Raymond Leppard recorded the complete works of Monteverdi for HMV.

George Fairfax

George Fairfax started his career as a freelance actor in theatre and radio, and was an inaugural member of the Melbourne Theatre Company. George has spent time acting and directing in the UK, and upon his return to Australia became resident director at St Martin's Theatre as well as other managements such as J C Williamsons.

With the introduction of television to Australia George played leading roles in many dramas for each of the networks.

Much of his directing and acting were curtailed when in 1969, he was appointed Chief Executive of the Victorian Cultural Centre Building Committee. In 1980 he was appointed the first General Manager of the Victorian Arts Centre Trust. In this capacity he was involved in the production of numerous major Arts Centre events. This position also enabled him to maintain his contacts with direction.

George has now returned to his earlier career as actor and director. Most recently he has acted in *The Man from Snowy River*, *Law of the Land* and *Janus*.

for television. Over the past year George was involved as actor and narrator in three quite unique musical presentations: *Songs from Shakespeare*, with the Faye Dumont Singers; *The Abduction from the Seraglio*, with Melbourne *Windpower* and *Hary Janos* with the Geminiani Orchestra for Melbourne Festival. He has a regular radio spot featuring the arts with the Randal MacDonald program on 3LO Melbourne.

George Fairfax was admitted as a Member of the Order of Australia in 1984.

David Fitzgerald

David began piano studies in 1981 and throughout his schooling in Tamworth worked with various orchestras and big bands. He reached the finals of the NSW Bicentennial Festival of Music and worked aboard the cruise ship, *Achille Lauro*.

He moved to Melbourne in 1991 to study at the VCA School of Music, and his first appearance was with the Geminiani Chamber Orchestra. Since then he has worked with the VCA Orchestra and Wind Ensemble. His specialist field is Musical Theatre and he has been Musical Director and pianist for *The Little Shop of Horrors* and in the orchestras of the Melbourne productions of *Grease* and *The Phantom of The Opera* as well as playing for numerous other amateur productions.

Phillip Green

After having worked with Australia's major symphony orchestras, Phillip Green has gained a reputation as one of Australia's most dynamic and versatile conductors. He began his professional career as principal Cellist with the Melbourne Symphony Orchestra for 17 years before studying conducting with Hiroyuki Iwaki, Robert Rosen, Jorge Mester and Werner Andreas Albert and in 1988, Sir George Solti.

Between 1986 and 1988, He conducted the Melbourne Symphony Orchestra in a wide range of concerts including Prom concerts with Phillis Diller, Children's Concerts, the first *Hoffnung Festival*.

He continues his commitment to work with the young, after having performed more than 300 concerts introducing fine music to children in many parts of Australia and overseas. 1994 engagements have included The Opening Concert for two Special Children's Concerts for VAC *Summer Music*, with the State Orchestra of Victoria in the Melbourne Concert Hall, a season of *The Magic Flute* for FEIPP and the Ballarat Easter Festival with the VCA Opera School. In May returned to Indonesia as Guest Conductor of the IIS International Festival Orchestra in Jakarta.

For the 1994 Melbourne Festival he will conduct four performances of Peter Combe's *Snugglypot and Cuddlepie*. In the Chamber Music Series he will appear both as Cellist and conductor, performing the Sonata for Cello and Piano by Kodaly and Schoenberg's Chamber Symphony. He will also direct a performance of Schoenberg's masterpiece, *Pierrot Lunaire* with Hartley Newman and Len Vorster.

Shaula Griffiths

Shaula's first professional performance as classical pianist was for the Musical Society of Victoria in 1974. She graduated as a Bachelor of Music with Honours from the Victorian College of the Arts where she performed and co-wrote three pantomimes.

She worked as a singer/pianist in London, Ireland and Italy. She taught voice and piano and undertook further studies in Munich and Florence.

She has enjoyed a long association with Michael Easton and Len Vorster having toured with them in *Rogers and Hart* and *Oh, Mr Porter!* and performed one of Michael Easton's children's operas with the Victorian State Opera School's Company in 1989.

Shaula Griffiths has a desire to be involved with contemporary music and music theatre and it is with great enthusiasm that she joins with David Chisholm for *Little Timmy Quiff*.

Margaret Haggart

Melbourne born Margaret Haggart made her professional debut in 1972 singing the Queen of the Night in *The Magic Flute* with the Welsh National Opera. She also sang principal roles for Opera North, the Scottish Opera and for BBC-TV and radio, Nancy Opera (France), Santiago Opera (Chile) and was a contract soprano with the English National Opera Company for four years. Festival appearances include Chester and Camden in the United Kingdom and Orange in France. She also performed in the Albert Hall Promenade concerts and with Chelsea Opera. Her large repertoire includes Don'Anna in *Don Giovanni*, Konstanze in *Il Seraglio*, Fiordiligi in *Così fan Tutte*, Vitellia in *Clemenza di Tito*, Electra in *Idomeneo*, *Madama Butterfly*, Musetta in *La Bohème*, *La Traviata*, I conora in *Il Trovatore*, Abigaille in *Nabucco*, Rosalinda in *Die Fledermaus* and Elizabetta in *Maria Stuarda*.

She returned to Australia in 1984 and has since appeared with the Victoria State Opera, State Opera of South Australia and the Western Australia Opera. She made her USA debut in 1985, and in 1986 appeared in the Spoleto Festivals in Charleston, Spoleto and Melbourne. Her Australian Opera performances include Mrs. Grose in *Turn of the Screw*, Lady Macbeth, the Witch in *Hansel and Gretel* (for which she won a Green Room award), and the title roles in *Lucrezia Borgia* and *Turandot* also singing the latter for Sydney Festival's Opera in The Domain in 1992. Margaret Haggart received accolades for her portrayal of Sally in Stephen Sondheim's *Follies* for the 1993 Melbourne International Festival. Her 1994 engagements include appearances with The Australian Opera and a series of concerts. She performs frequently with Len Vorster.

Sam Haines

Sam Haines career highlights include the Principal Role in the Victorian premier of *Pride and Prejudice -The Musical* in 1991, then in 1992, being awarded second place in national finals of

the Schools' Shakespeare Competition. He wrote a one-act play which was awarded first prize by the Fellowship of Australian writers, and went to Adelaide to present the play *Remember Us* at the Australian Young Playwright's Weekend.

In 1993 he directed, produced and performed in a modified version of *The Crucible*, and completed his International Baccalaureate at St Leonard's College. 1994 highlights include role as a marine in Gordon Frost's *South Pacific*, a romantic lead in an amateur production of *Curse of the Werewolf*, a small role in the Nine Network's new telemovie *Halifax*; and teaching at NTDS.

Brett Kelly

Brett Kelly is one of Australia's most prominent musicians who involves in a diverse and demanding range of musical activities. He is principal Trombone of the Melbourne Symphony Orchestra, leading solo and chamber performer, an outstanding exponent of contemporary music and is increasingly active as a conductor. In this role he is Artistic Director of the highly respected chamber orchestra, *The Academy of Melbourne*.

He was Principal Trombone in the Australian Youth Orchestra and in 1980 appointed Principal Trombone of the Elizabethan Sydney Orchestra. He was a finalist in the NSW State final of the ABC Instrumental and Vocal Competition in the Wind and Brass section and soon after was appointed Principal Trombone of the Melbourne Symphony Orchestra.

From 1983 he was a member of the leading Australian Contemporary Music Ensemble *Flederman* which represented Australia at World Music Day in Holland, and in 1988 undertook a major Bicentennial tour of Europe.

He has studied conducting under Robert Rosen and has undertaken advanced conducting studies in Europe. His engagements as a conductor include repeated concerts with Queensland Symphony Orchestra, the premier of a large scale song cycle with ensemble and dancers by the Melbourne composer Christopher Willcock, concerts with *The*

Academy of Melbourne for The Mozart Collection and a choral concert with Melbourne's St Francis' Choir. He has conducted a CD recording with *The Academy of Melbourne* featuring the Australian horn virtuoso, Hector McDonald, which will be released internationally this year. Also during 1994 Brett will conduct the Melbourne Symphony, the Hunter Symphony, *Mozart Collection '94* and at the Port Fairy and Castlemaine Festivals.

Toni Lalich

Toni began her piano studies in Kalgoorlie, Western Australian, before moving to Perth to complete a Degree in Music at the University of Western Australia. She then spent 18 months studying chamber music and vocal accompaniment at the Franz Liszt Academy in Budapest. She returned to Perth and worked as a freelance accompanist before moving to Melbourne last year.

She is currently completing the final year of a Post-graduate Diploma in Music at the Victorian College of the Arts.

Robyn Lester

Robyn Lester studied drama at the National Theatre and voice with Dame Joan Hammond, and now with Andrea Garing. She has developed from an eclectic musical background, including music theatre, folk and jazz and has composed and performed her own material. She was a finalist in the Australian National Song Competition.

Xavier Luck

Xavier Luck graduated from the Sydney Conservatorium High School, and is now studying for his Bachelor of Music at Melbourne University under Mardi McCullea (flute) and Robert Rosen (conducting). He has won many awards and scholarships and performed concertos with the Melbourne University, Sydney Conservatorium and Sydney Symphony Orchestras.

He has taken Masterclass under James Galway, Paula Robison, Peter Lloyd and Margaret Crawford. Earlier this year he

participated in the Pacific Music Festival in Japan, working with Toru Takemitsu, Christopher Essenbach and Michael Tilson Thomas.

Jeannie Marsh

Jeannie Marsh is a graduate of Melbourne University and the Victorian College of the Arts. She has performed many roles with the Victoria State Opera, appears regularly as a soloist in oratorio, and has sung in recitals and operas in the Adelaide, Melbourne and Sydney Festivals, including in the Sydney Festival, *Songs of the Americas* with Geoffrey Tozer. She has made numerous recordings for the ABC, particularly of 20th century music.

With Chamber Made Opera, she has performed in *The Heiress*, *The Cars that Ate Paris*, *Lacuna* and *Improvement - Don Leaves Linda*, and has also sung in premiers of a number of music theatre works with the Sydney Seymour Group.

Grants allowed Jeannie to study in London with Jane Manning, in Italy and at Dartington International Summer School. She has also toured through Europe and to Vietnam. In London in 1991 and 1993, she sang in two seasons of new Operas with the Garden Venture of the Royal Opera House, and sang with the National Theatre and the English String Orchestra.

Jeannie Marsh's most recent work includes concerts for the Composing Women's Festival, a residency at Adelaide TAFE School of Music, and *The Last Supper* at Theatreworks.

Ann Mackay

Ann Mackay established herself as one of the foremost sopranos of her generation. Born in London, she studied at the Guildhall School of Music and Drama. As a student, won many prizes and scholarships including The Greater London Arts' Outstanding Musician 1979. Other awards include Haydn Memorial and the National Federation of Music Society's Award for Young Concert Artists.

In opera her ravishing performance of Stasi in *The Gypsy Princess* won her a Society of West End Theatres' Award for

outstanding first achievement in opera. In the US she won Concert Artist's Guild of America AMCON Award. This offered her a New York debut at Carnegie Hall and a US recital tour.

She has appeared with major British and international orchestras and UK choral societies. She also makes regular appearances at most of the major British festivals and performs regularly on radio and television. She has made several recordings. Career highlights include invitation to tour Jamaica with Prometheus Ensemble during the country's Independence Day Celebrations, also her selection as Guest Singer Of The Year by the European Community Chamber Orchestra.

During 1994 Ann Mackay will present concerts in Hong Kong including one for the Governor. While in Australia she will present recitals for the Victorian Arts Centre, Port Fairy Festival and Barossa Music Festival, for the opening of which she will appear as soloist with the Australian Chamber Orchestra.

Todd McKenney

Todd began dancing at the age of three and trained in jazz, tap, acrobatics and ballroom dancing. He won numerous titles in ballroom and Latin American dancing as well as international titles in England while representing Australia. He took acting classes with Deborah Lee Furness and singing with Don Grayden.

He has performed with both the Victorian Opera and Sydney Theatre Companies in many productions including the *Pirates of Penzance*, *Song and Dance*, *42nd Street*, *West Side Story* to name a few. He also starred in the internationally acclaimed film *Strictly Ballroom*.

Todd McKenney was a series winner in television's *Star Search*. He has appeared on both the Ray Martin Show and Bert Newton Shows as well as television commercials. He has choreographed many shows including the Jacki Love show, the Ray Martin show, the *Expo '88* Show at *World Expo '88* and the Tina Arena show in Japan. He has performed in film clips for international stars such as Elton John.

Mardi McCullea

Mardi McCullea began her musical training at the Sydney Conservatorium and later studied with Thomas Nyfenger in New York where she received her Masters Degree. She also had lessons with Michael Parloff and Marcel Moyse. While in the United States she performed as soloist with the *Brandenburg Ensemble*, and as principal flute with the *Jupiter* and *Naumberg Orchestras* in New York.

She became involved in contemporary music through association with the New Jersey Percussion Ensemble and C20th Music Group. She now teaches at the Faculty of Music, University of Melbourne and performs frequently for the Astra Chamber Society and for Radio National.

Michelle Morrow

Michelle holds a Bachelor Degree in Music from the University of Melbourne, studying with Mr Nathan Gutman. Later she travelled to Switzerland to study with Professor Max Rostal. She has played for several years in the Melbourne Symphony Orchestra and the State Orchestra of Victoria, and toured with these orchestras both interstate and overseas.

She has taught at the Melbourne and Caulfield Grammar Schools, Scotch College, Melba Conservatorium and St Michael's School in addition to performing with many ensembles including the Philharmonic of Melbourne, the Terpodian Trio, the Australian Chamber Orchestra and currently the Chameleon String Quartet.

Grahame Murphy

Grahame is one of Australia's most experienced theatre directors. He has been linked to the Port Fairy Spring Music Festival since its inception and the festival is deeply grateful for all his hard work as director, designer and overall guide to all things theatrical.

Howard Neil

Howard Neil worked in professional theatre in New Zealand before travelling to England, where he worked for four years in George Mitchell's *Black and*

White Minstrel Company. He returned to New Zealand to begin a career in television, first as a designer and later as a director, working on a diverse range of projects from light entertainment to live current affairs. He moved to Melbourne in 1980 and joined Crawford Productions, directing *The Sullivans*, *Cop Shop*, *The Flying Doctors*, *Prime Time* and *Carsons Law*. He has directed stage productions of *The boyfriend*, *Hello Dolly* and *Dames at Sea* (in New Zealand), and *Pippin*, *Bourke St Blues* and *Funny Girl* (in Melbourne). In recent years he has devised a children's television series based on the Moore Raymond *Smiley* books and a lifestyle programme promoting Australian wine and food. This is his first association with the Port Fairy Spring Music Festival

Richard O'Shaughnessy

Tenor Richard O'Shaughnessy is completing his final year of study in Music Education at Melbourne University's Faculty of Music. 'With the current state of the Ministry of Education', he says, 'I may have to fall back on a career as a famous opera singer!'

As his performing experience includes eight Gilbert and Sullivan roles, he spends much of his time defending Sir Arthur Sullivan's musical integrity. 'The great thing about being a young singer is that I am always coming across new repertoire. *Voraciously Vocal* will bring back a lot of memories for a lot of people, but most of the songs are completely new to me.'

Jacqueline Ogeil

Jacqueline Ogeil commenced harpsichord studies after three years of piano at the University of Melbourne. In 1989 she became sole district recipient of a Rotary International Foundation Scholarship which she used to study with internationally acclaimed English harpsichordist Colin Tilney at the University of Toronto. While there she gave numerous performances. She is one of few Australians ever to be accepted for study with Professor Gustav Leonhardt and played Naji Hakim's latest Harpsichord composition with him in Paris.

Since her return she has performed in the Melbourne International Festival of Organ and Harpsichord at the Castlemaine Festival and at the Melbourne Fringe Festival she gave the first Melbourne performance of Manuel de Falla's Harpsichord Concerto. She has recorded for the ABC and 3MBS radio.

She is presently studying for a Masters degree under John O'Donnell at the University of Melbourne where she is a Research Assistant. She has recently spent a further three months of study and research in Europe. She teaches piano and harpsichord at St Catherines' School Toorak, and directs a student Baroque Orchestra which recently performed Bach's Quadruple Harpsichord Concerto.

Blake Osborn

Blake is a recent graduate of the Victorian College of the Arts where he appeared in productions of *Pains of Youth*, *Lucrezia and Cesare*, *Entertaining Mr Sloane*, Henrik Ibsen's *The Lady From the Sea*, and Chekov's *The Three Sisters* and *The Bear*.

Previously he has performed introductions of *Othello* and *Henry IV Part I* and was a founding member of NSW's *Bread and Circus Youth Theatre*. Since graduating from the VCA his television credits include *The Newblyeds*, *The Damnation of Harvey McHugh* and *Blue Heelers*.

Anna McCrossin-Owen

Anna McCrossin-Owen is a graduate of University of Queensland and the VCA School of Drama. Her directing credits include *My Dinner with Andre* (Mietta's) *The Tea Bags* (Melbourne International Festival) *Pills, I love'em to Death* (Melbourne Fringe Festival and Belvoir St, Sydney) and *Blood Wedding* (Anthill).

She has performed for companies such as Playbox, La Mama, Anthill, Theatreworks and Canberra Theatre Company, as well as in film and television and currently teaches voice from her private studio in St Kilda.

Hydie Pallier

Perth-born, Hydie Pallier trained at the West Australian Academy of Performing Arts. Since graduating, Hydie has worked with Danza Viva Spanish Dance Company, D-Xyria Performers Inc. and over the past two years toured Australia with the Rex Reid Dance Co.

She has enjoyed performing numerous works by choreographer/dancer Mark Annear, and feels privileged to be dancing Mark's choreography with him, at this festival.

Carl Pini

Carl Pini is a musician of international reputation. He began his career in London in 1960 as Leader of the London String Quartet. From 1968 he spent six years in Sydney, forming the Carl Pini Quartet with whom he made three world tours for Musica Viva, and recorded extensively for EMI. From 1975 he was concertmaster of the Philharmonia Orchestra in London and played major concertos with Riccardo Muti, Sir Adrian Boult and Zdenek Macal.

In 1983 he returned to Sydney as Artistic Director of the Australian Chamber Orchestra and is now in his fifth year as concertmaster of the Melbourne Symphony. He is a member of the Melbourne String Quartet which had its premier performance at the 1993 Port Fairy Spring Festival.

Mark Pollard

Mark Pollard is the Co-ordinator of Post Graduate Studies, and Lecturer in Contemporary Materials/Composition, Victorian College of the Arts. He completed a Master of Arts in Music Theory and Composition at LaTrobe University with Theodore Dollarhide, Graham Hair and Jeff Pressing and undertook further advanced studies during two tours of the US.

In 1983, received one of the inaugural Jacobena Angliss Music Awards. In 1984, his orchestral work *Chamber Symphony* received first place in the National Canberra Young Composer's Competition. In the same year he

received a fellowship for the National Young Composer's School. He received the Albert H Maggs Award and The Spivokofsky Composition Prize and was a finalist in prestigious Tokyo Music Today Competition and the Britten Pears' Award.

Mark has received over 25 major commissions and his work is broadcast and performed widely in Australia and overseas, including performances at Warsaw Festival, Tokyo Nova and Liverpool Festivals. His eclectic compositional style embraces such diverse materials as free atonality, improvisation/jazz, minimalism and most recently the music of Java.

Prism

Formed in 1992, the Prism Wind Quintet comprises five young professional musicians, all who have a keen interest in chamber music. The ensemble endeavours to present programs featuring recognised original and lesser known works for wind, as well as popular masterpieces successfully transcribed for wind quintet. In 1993 Prism performed in several Melbourne concerts, and in 1994 the Quintet is performing at the Port Fairy and Castlemaine Festivals as well as recording for ABC broadcast.

The ensemble has a very keen interest in Australian music and in 1994 the group will premiere several Australian works.

Paul Rickard-Ford

Paul Rickard-Ford graduated from Melbourne University in 1982. He was awarded the Clarke Scholarship for post graduate studies at the Royal College of Music, London. In 1983 he was the Commonwealth winner of the ABC's Instrumental & Vocal Competition and during his studies at the RCM was awarded the Dannreuther Prize for the best Concerto performance.

Upon return to Australia in 1985, he undertook several tours with ABC Orchestras. In same year he was the inaugural winner of the David Paul Landa Memorial Scholarship which enabled him to return to England for further study.

He is a frequent performer with ABC orchestras and has recorded for ABC Radio, he appeared with both the Adelaide Symphony and Adelaide Chamber Orchestras when he was on staff of the Elder Conservatorium in Adelaide.

In 1988 returned to England and has spent five years as Director of Music at Thomas' London Day Schools. He performed at various festivals throughout UK and gave recitals in London.

Paul Rickard-Ford returned to Australia in 1994 and is on staff of the Sydney Conservatorium. He is currently recording the complete *Annaes de Pelerinage* for ABC broadcast as well as giving recitals in Bowral, Newcastle and at this Festival.

Steven Ritchie

Steven Ritchie trained in drama and movement at The Actors Centre London and drama at The National Theatre and St Martins Theatre Schools in Melbourne.

He has performed in numerous Australian musical productions including *Side By Side By Sondheim*, *Sweeney Todd* and *Eight is Enough Concert*. He toured internationally with such productions as *Joseph and the Amazing Technicolour Dreamcoat* and *Swan Esther*.

Steven Ritchie has made television appearances for Crawford Productions and the BBC.

Jan Russ

Jan Russ is the Casting Director for *Grundy Television*. Her theatre performances for J C Williamson's and other major managements include *Godspell*, *Mam of La Mancha*, *Fiddler on The Roof* and *Charlie Girl*. She toured New Zealand with *Oliver*.

Other theatre performances both in Australia and New Zealand include appearances in musicals, music hall, theatre restaurants and pantomime and on various occasions, she has been the guest of the Australian Ballroom Championships at the Entertainment Centre, singing the National Anthem.

Carol Shelbourn

Carol Shelbourn was born in London where she appeared in musical revue and was a member of a folk duo. She arrived here in 1980 and in 1984 took up entertaining again, mainly as an actor. She has appeared in many and diverse shows ranging from musical melodrama through farce to drama. The melodramas include *Lily, the Felon's Daughter*, *Little Nell of the Klondike* and the quintessential *East Lynne*, where she played Cornelia. Comedies include the role of Niamh Kimmore in *The Patrick Pearse Motel*; Madam Arcati in Noel Coward's *Blythe Spirit*; Lucy in *Alphabetical Order*; Aunt Martha in *Arsenic and Old Lace* and Fiona Foster in Alan Ayckbourn's *How the Other Half Loves*. There have been challenging roles in *Pack of Lies* as Barbara and, most recently, Portia Kingsbury in *Morning Sacrifice*. But Carol says her greatest challenge so far was in 1993 when she dusted off her tap shoes for the role of Maxine in *Stepping Out!*

Brian Stacey

Brian Stacey began his professional career conducting for the State Opera, Ballet and Theatre companies in Brisbane with the Queensland Theatre Orchestra and the Queensland Symphony Orchestras. From 1981 until 1983 he studied with, and assisted Sir Charles Mackerras in England and Europe. In 1983 he was appointed the first head of Music Staff for the Lyric Opera of Queensland, and in 1984 became Music Director for The Australian Ballet. Between 1985 and 1989 he was Resident Conductor and Head of Music at the Victoria State Opera. He has also worked with The Australian Opera, State Opera of South Australia, Adelaide Festival and the 1989 Melbourne Spoleto Festival.

He has directed and conducted albums for both Anthony Warlow and Marina Prior and was also Musical Director for the Australian production of *The Phantom of The Opera*. In 1982 he conducted *Sondheim in Concert*, two Summer Pops concerts; *Into The Woods* Gala Aids Benefit. He was Musical

Director for *Into The Woods* for the Sydney Theatre Company, *Carmen* for Auckland Opera, *Follies in Concert* for the Melbourne Festival and *My Fair Lady* for the Victoria State Opera.

1994 engagements include Musical Director for *West Side Story* and *Kismet* for the Victoria State Opera and Musical Director for the *Mack and Mabel* charity concerts in both Melbourne and Sydney. He will conduct performances of *Porter & Partners* and the closing concert for the Melbourne International Festival.

Madam Pat Thompson and her Orkestra

Melbourne-born Pat Thompson made her stage debut at seven in comic opera. She became a vaudeville soubrette at the Tivoli and sang to the troops during World War II before marrying, when she settled down and raised a family.

She was coaxed out of retirement 15 years ago, since when she has refined a magnificently individual style of cabaret, jazz and blues that has seen her dubbed Australia's 'Red Hot Mamma'.

Pat Thompson has appeared at Edinburgh Festivals and toured Europe, where she has enjoyed sensational success. She performs at major city jazz venues such as *Dr Jazz* in Melbourne, and delighted audiences right across Australia, playing to sold-out houses and thrilling them with her special blend of warmth, strength, humour and song.

Len Vorster, Artistic Director

Len Vorster migrated from South Africa to Australia in 1983 and has since established himself as a leading pianist and accompanist. He has performed in the UK, South Africa and Hong Kong; and performs regularly with singers Lauris Elms, Rita Hunter, Margaret Haggart, Helen Noonan and Joanna Cole. He has worked with Deborah Riedel, Elizabeth Campbell, Jeannie Marsh and Peter Coleman-Wright.

His work with instrumentalists include performances with violinists Carl Pini, Miwako Abe, Jane Peters and James Buswell. He has recently performed with flautists, Andras Adorjan and Susan Milan.

He is on the staff of Melbourne University and the Victorian College of the Arts, and has released numerous recordings of solo, and duo-piano music with Michael Easton, and with Frederick Shade, Deborah de Graaff and Lauris Elms.

He devises the annual series of staged recitals, *Celebrations*, for the Victorian Arts Centre. Later this year, he will be the pianist in Schoenberg's *Pierrot Lunaire* and Bartok's *Contrasts* for the Melbourne Festival, and will record a major project celebrating the centenary of Peter Warlock for ABC Classic FM. In 1995, he will tour as duo pianist with John McCabe.

Elizabeth Wallfisch

Elizabeth Wallfisch is a distinguished violinist, co-director with Melvyn Tan of the *New Mozart Ensemble*, and regularly leads *The Orchestra of the Age of Enlightenment* and the *Raglan Baroque Players*. She has embarked upon a major series of recordings. Her first volume of Tartini sonatas was greeted by the *CD Review* as "without doubt one of the finest records of baroque chamber music ever issued."

At the age of twelve, she made her first concert debut as a soloist with the Melbourne Symphony Orchestra. During 1994, Elizabeth Wallfisch has performed Brahms' Violin Concerto and the Viotti A Minor Concerto in London and recitals and concerto performances in California, where she was also Concertmaster of the Festival Orchestra conducted by Bruno Weil. Elizabeth Wallfisch has also performed in Austria with the *Orchestra of the Age of Enlightenment*.

John Waterhouse

In July this year, reviewing John Waterhouse's *Meditative Journey* exhibition at the Lyall Burton Gallery, Fitzroy, *The Age* art critic, Christopher Heathcote, wrote: "...the most poignant art today represents an attempt to interpret lived experience, and thereby place what artists have discovered about life in a meaningful order. Beyond the vague edge there certainly are exhibitors,

such as John Waterhouse... who continue to endeavour to return to such essentials.'

John Waterhouse has worked as a Curator at Monash and LaTrobe Universities, and now paints full-time. He has had 16 one-man shows.

Victoria College of the Arts Chamber Orchestra

Violins I

Oliver Dennis, Dougal Scott
Alyssa Kennedy, Simon Monger
Julia Kim, Geogina Thomas
Michell Ruffolo, Jane Kung Cho

Violins II

Carolyn Kopke, Camilla Murray
Julia Fredersdorf, Marianne Rothschild
Cambell Shaw, Emma Rodda

Viola

Sophie Kesoglidis, Sarah Mitchell
Kirsten Wiber, Amy Chen
Stephen Yorstan

Cello

Katherine Mazoudier, Philip Kelynack
Yasmin Aly, Martin Caerwen

Double Bass

Shannon Birchall, Kylie Davies

Flutes

Sue Taylor, Karen Kuchel

Oboes

Ngairé de Korte, Matthew Tighe

Clarinets

Ashley McDougall, Jason Muir

Bassoons

Tahnee van Herk, Jenny Ottoson

Trumpets

Bradley Webb, Daniel Dallas

Horns

Peter Brundle, Byron McDonald

Tympani

Matthew Goddard

Orchestra for a Dinner Engagement

Susan Taylor	<i>flute piano</i>
Martin Mackerras	<i>clarinet/bass/ clarinet</i>
Tahnee van Herk	<i>bassoon</i>
Matthew Tighe	<i>oboe</i>
Peter Brundle	<i>horn</i>
Toni Lalich	<i>keyboard (harp)</i>
Dougal Scott	<i>violin I</i>
Camilla Murray	<i>violin II</i>
Jennifer Dixon	<i>viola</i>
Kate Mazoudier	<i>cello</i>
Kylie Davies	<i>double bass</i>
Tracey Patten	<i>percussion</i>

Look out for...

Bernadette Conlan, who will provide on-train entertainment on the special Festival Train

John Waterhouse will be featured in a display of work at *Lunch*, on Bank Street

The Council of Adult Education will present a series of Master Classes with a number of festival Artists, after the Festival. Please ask for details at the Festival Club.

G Schirmer will present a Listening Room in which you may listen to the latest music from around the world, and discuss the music with **Anne Shields** from the publishers, **G Schirmer**.

Music World, Geelong will present an attractive array of music books and scores for purchase during the weekend. Look for CDs of Festival artists, who will be happy to sign your CD as a souvenir.

Join performers in the Festival Club featuring a display of Yamaha Pianos (Kindly sponsored by Yamaha)



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On display at the Festival this year we have a large display of books from the **Dover Music** catalogue, giftware, books about music and a wide range of contemporary music like the **Music from The Piano** by **Michael Nyman**. All located in the Festival Centre.

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Our shop in the downtown Geelong area also offers accessories and a range of musical instruments.

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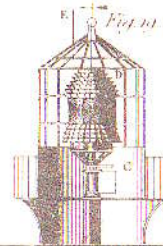
Acknowledgements:

Michael EASTON'S *Paganini through the eyes of Duffy* receives its first performance on 7 October. David CHISHOLM'S *Little Timmy Quiff* was commissioned by the Port Fairy Spring Festival and receives its first performance on 8 October. Mark POLLARD'S *Under Simple Stars* was commissioned by Mardi McSullea. *Nightmoves* was commissioned by the Australian Chamber Soloists; *Matilda's Dream* was commissioned by the Dimension Ensemble. *Inherit the Wind* was commissioned by Geoff Dodd and his *A view from the beach* receives its first performance on 9 October. Michael BERTRAM'S *The Green Castle* was commissioned by the Port Fairy Spring Festival and receives its first performance on 9 October.

All details correct at time of printing. The Port Fairy Spring Music Festival reserves the right to vary without notice programs, artists and/or venues as may become necessary. All sales are final.

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